Review

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those "upon which the Church of Christ appears to have set plainly the broad stamp of her approval" is another matter, and still more serious is it for a number of amateurs to take upon themselves to introduce compositions and adaptations of an inferior kind to the unlearned, whose simple ignorance should be their safeguard. Professional musicians may work ever so hard in trying to deprive the multitude of those "sweet things" which are so pernicious in their effects, there are always those who are ready with a fresh supply. Let us hope this sowing of tares is done in ignorance and not by design, otherwise a fearful responsibility would rest upon those who were the original means of desecrating our Churches and polluting our services by strains of either coarse vulgarity or sickly sentimentalism. That the responsible editor of this book supposes he has done all for the best, is very possible. But he should remember that if musical work is required, a musician is the first and best person to do it. That which has been difficult to trained musicians has, as yet, proved itself an impossibility to the mere dabbler in the art. This hymnal has however many good points, for apart from the selection of assistant editors, upon which we have spoken somewhat strongly, every care appears to have been taken with the book. There are some inaccuracies, but very few, especially for a first edition. The principal fault that can be urged against it, is its adaptations from Mendelssohn's Pianoforte Works, &c., the bad taste of which is unquestionable, and the general *olla podrida* character of the entire collection.

NOVELLO, EWER AND CO.

All they that trust in Thee. Psalm 125. Composed for Tenor Solo, Orchestra and Chorus by Ferdinand Hiller.

THIS composition, written for the Musical Festivals of Düsseldorf 1853, is so singularly well adapted to the requirements of an English Cathedral Service that it could not fail to have been turned to account long ago, had those most conservative bodies (the Cathedral Chapters) been composed of less extraordinary materials than they are. In these matters however a decided improvement is now exhibiting itself, and music of the highest class and of the most devotional character is slowly but surely forcing its way into our services; and as a natural consequence the amateur and antiquarian rubbish which used to be considered an acceptable offering is just as slowly but equally surely being driven out. To return however to the Psalm, a bold and appropriate subject led off by Tenors and Bases in unison gives to the opening of the first chorus a character of vigour and dignity which is sustained to the end of the movement. This subject is "answered" by the Sopranos and Altos, also in unison, the Tenors and Bases supplying some exceedingly ingenious counterpoints. The accompaniment too is worthy of special study for its singular mixture of dignity and grace. The second number of this work opens with a Tenor solo, almost in monotone to the words "Round Jerusalem stand the mountains." This quasi recitative as answered by the full chorus *fortissimo* "Even so the Lord God standeth," with great effect. No. 3 is a movement of placid beauty, the Tenor solo "Lord do Thou well unto those that are good" being charmingly accompanied in the first place by the chorus *pianissimo* and also by graceful figures in triplets for the orchestra. A fine effect of contrast is here obtained by throwing the following movements into the form of a bold and somewhat rugged fugue, with a spirited accompaniment the whole of which is worked out with consummate skill. Near the close of this number an episode of considerable beauty assists the vigorous course of the fugue. Two *pianissimo* notes on the horn followed by a phrase of infinite tenderness, serve to usher in once more the solo Tenor on the words "But peace shall be upon Israel." From this point to the end the word "Peace" indicates the character of the movement. From this description it will be gathered that for the proper performance of this work a good

organist and an efficient choir are indispensable, but with choirs in the habit of giving a satisfactory rendering of Dr. Wesley's Anthem "The Wilderness" there need be no fear of the result.

The Sixth Chandos Anthem, "O praise the Lord with one consent."

The Tenth Chandos Anthem. "Let God arise."

The Twelfth Chandos Anthem. "O praise the Lord, ye angels."

Composed by Handel, and edited by E. Silas.

WE are in England sadly prone to a constant repetition of a few well known works by the great masters of music. To most persons, Handel is but the author of say half-a-dozen Oratorios, a few other of his masterpieces being occasionally represented by selections of a popular character. Perhaps it is not musicians only who err in this way, for although most book-cases contain a Shakespeare and a Milton, it would be unwise to press the question as to how many plays were thoroughly known, or how many times "Paradise Lost" had been carefully traversed from end to end by their owners. But as we should allow no claim to literary attainments to such as only know great authors through notable works or quotations, so also we consider it the duty of a conscientious musician not to rest his opinion of a composer upon a masterpiece or selection. Before the talent of a Handel can be even approximately measured, we must identify ourselves with the spirit of his times and his mode of thought, and try, as it were, to breathe with him his aspirations after the beautiful and the great. We all know that composers are sometimes so almost unaccountably influenced by circumstances as to feel, either a great distaste for exercising their genius; or, on the other hand, to find themselves hardly able to restrain their genius from pouring itself forth spontaneously. Under some such happy influence as the latter Handel seems to have been when, surrounded by admirers, and with plenty of talented artists at his command, he found himself chapelmaster of Cannons. No wonder, then, that in his "Twelve Chandos Anthems" are touches of beauty and fire not to be surpassed in any of his other writings. The three of these now before us (Numbers 6, 10, 12) will amply repay any study bestowed on them by those who wish to trace the growth of that mind which was afterwards to expand itself to the mastery of the noble Oratorio. "O praise the Lord" (No. 6) opens with an introduction and masterly chorus in E $\flat$, in which the first line of the chorale, known as "St. Anne's Tune," occasionally appears, not however treated contrapuntally, although followed by short and vigorous imitation. This is followed by an alto or contralto solo in C minor, of a subdued tone, to the words "Praise Him all ye that in His house attend." The third number is a remarkably fine tenor solo, in G minor, in that sparkling style which characterizes "If God be for us," which magnificent treble song, this tenor song certainly rivals. The bass song which succeeds it, "That God is great," is fine, though not calling for special remark. The fifth number is a chorus, the grandeur of which will astonish those who have not hitherto studied it; the words, "With cheerful notes let all the earth," are first given by the three upper parts, the bass entering with an answer to the treble subject. Many of the themes afterwards elaborated are here hinted at. The breaking into double time at the words, "Let all inspired with godly mirth," has a surpassingly grand effect, yet so wonderfully are the resources of the art of counterpoint wielded that the interest increases in intensity to the close. The use (page 25) of the alto and tenor in rapid unison, whilst the treble and bass answer each other in slow and stately canon, is worthy of remark. This fine number is followed by a treble song, "God's tender mercy knows no bounds," a most charming melody. The final chorus, "Ye boundless realms of joy," is founded on two themes in each of its great divisions, (Number 7 and 8), the word Alleluja receiving the accent on its last syllable, an unusual use of the word in this country, but probably a more correct one than that gene-